

WILHELM HANSEN, EDITION.

# DRAMATISCHE SUITEN

FÜR

ORCHESTER

VON

## JOHAN HALVORSEN.

1<sup>ste</sup> Suite.

Opus 18.

### Tordenskjold.

Drei Stücke aus der Musik zu J. B. Bull's historischem Schauspiel »Tordenskjold«.

I. Rigaudon.

II. Krigsmarsch — Krigsmarsch.

III. Sørgemarsch — Trauermarsch.

Partitur. — Stimmen.

2<sup>te</sup> Suite.

Opus 17.

### Gurre.

Fünf Stücke aus der Musik zu Holger Drachmann's »Gurre«.

I. Aftenlandskab — Abendlandschaft.

Ia. Første Møde — Erste Begegnung.

II. Sommernatsbryllup — Sommernachtshochzeit.

IIa. Introduction &amp; Serenade.

III. Ve, Kong Volmer! — Weh, König Volmer (Marcia funebre).

Partitur. — Stimmen.

3<sup>te</sup> Suite. *17c m.*

Opus 19.

### Kongen — Der König.

Drei Stücke aus der Musik zu Bjørnstjerne Bjørnson's Drama »Der König«.

I. Symphonisk Intermezzo — Symphonisches Intermezzo.

II. Hyrdepigernes Dans — Tanz der Hirtenmädchen.

III. Elegi — Elegie.

Partitur. — Stimmen.

CLOSED  
SHELF

EIGENTHUM DES VERLEGERS FÜR ALLE LÄNDER.

KOPENHAGEN &amp; LEIPZIG.

WILHELM HANSEN, MUSIK-VERLAG.

(Herrn Christian Sinding gewidmet.)

**Kongen. I. Der König.****Symphonisches Intermezzo. 7/4**

Aus der Musik zu Bjørnstjerne Bjørnsons Drama „DER KÖNIG.“

Johan Halvorsen.

Moderato assai.

Moderato.

Flauto I.

Flauto II  
& Piccolo.

Oboi.

Clarinetti in B.

Fagotti.

I. II.  
Corno in F.  
III. IV.

Trombe in F.

Trombone I. II.

Trombone III.  
Tuba.

Timp. in D. A.

Tamburo piccolo.

Piatti.

Arpa.

Violino I.

Violino II.

Viola.

Violoncello.

Basso.

Cello

Basso

*pp*

Fl. I.

Cl. I.

Viol. II.

Viola

Cello

Basso

*mf-p*

*pp*

*pp*

*pp*

*pizz.*

*arco*

*p*

*pp*

Fl. I.

Ob.

Cl.

Viol. I.

Viol. II.

Viola

Cello

Basso

*pp*

*pp*

*pp*

*pizz.*

*arco*

*pp*

*Imo*

*pp*

A

✓





[illegible]

7

The musical score is arranged in two systems of staves. The top system consists of five staves, and the bottom system consists of five staves. The notation is complex, featuring many sixteenth and thirty-second notes, often beamed together. There are several dynamic markings: 'p' (piano) at the top right, and 'mf' (mezzo-forte) in the middle section. The score is written in a key with one flat (B-flat) and a 4/4 time signature. The piece concludes with a final cadence on the bottom staff.

8

This page of musical notation consists of 18 staves, organized into three systems of six staves each. The notation includes various musical elements such as notes, rests, and dynamic markings. The first system (staves 1-6) features a complex melodic line in the upper staves, with dynamic markings *p* and *pp*. The second system (staves 7-12) includes a section with a sixteenth-note pattern in the upper staves, marked *mf*, and a section with a sixteenth-note pattern in the lower staves, marked *pp*. The third system (staves 13-18) includes a section with a sixteenth-note pattern in the upper staves, marked *mf*, and a section with a sixteenth-note pattern in the lower staves, marked *p*. The notation is written in a key signature of one flat (B-flat) and a time signature of 4/4.

This image shows a page of a musical score, likely for a symphony, featuring multiple staves with various musical notations. The score is written in a complex, multi-measure format. Key elements include:

- Dynamic Markings:** Numerous "cresc." (crescendo) markings are scattered throughout the score, indicating increasing volume. Other markings include "mf" (mezzo-forte) and "p" (piano).
- Tempo/Performance Instructions:** "accel." (accelerando) is written above several staves, indicating a change in tempo. "muta in Piccolo" is written above one of the upper staves.
- Notation:** The score includes a variety of note values, rests, and articulation marks. Some staves feature complex rhythmic patterns, such as sixteenth-note runs.
- Staff Layout:** The staves are arranged in a traditional manner, with treble and bass clefs used for different instruments or voices. The bottom of the page includes a small number "12569".

This page of musical notation consists of 16 staves, organized into four systems of four staves each. The notation is complex, featuring a variety of note values, rests, and dynamic markings. The first system includes a treble clef and a key signature of one flat. The second system includes a treble clef and a key signature of one flat. The third system includes a treble clef and a key signature of one flat. The fourth system includes a treble clef and a key signature of one flat. The notation is dense and includes many slurs, ties, and dynamic markings such as *f* (forte) and *p* (piano). A specific marking "Imo" is visible above a note in the third system. The page is numbered 10 in the top left corner.

[illegible]

rit.

D

*a tempo*

This image shows a page of a musical score, likely for a symphony, featuring multiple staves with various musical notations. The score is written in a key signature of one flat (B-flat) and includes a variety of musical elements:

- Dynamic Markings:** The score includes several dynamic markings such as *poco rit.* (ritardando), *ffz* (fortissimo, subito), *molto* (molto), *a tempo* (return to tempo), *ff espress.* (fortissimo, espressivo), *mf* (mezzo-forte), and *p* (piano).
- Tempo Markings:** The tempo is marked *a tempo* at the beginning and end of the section.
- Instrumentation:** The score includes parts for Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), and Cello/Double Bass (Cb.).
- Notation:** The notation includes various note values (quarter, eighth, sixteenth notes), rests, and articulation marks (accents, slurs).

The page is numbered 13562 at the bottom center.



This page of musical notation is a score for a piano, likely from a 19th-century repertoire. It consists of 15 staves, with the first 12 staves grouped by a brace on the left, indicating they belong to a single instrument (likely the right hand). The remaining 3 staves are for the left hand. The notation includes various musical symbols: notes, rests, accidentals, and dynamic markings. The dynamics range from *p* (piano) to *ff* (fortissimo). Performance instructions include *molto*, *un poco rit.* (un poco ritardando), *accel.* (accelerando), and *a tempo*. The key signature is one flat (B-flat major or D minor). The time signature is not explicitly shown but appears to be 4/4 based on the notation. The score is written in a clear, professional hand, typical of 19th-century musical publications.

*ff appassionato*

*p dim.*

*a 2*

*ff*

*fz*

*p*

*ff*

*p dim.*

*ff*

*p*

*dim.*

*p*

*molto*

*ff*

*p*

*molto*

*ffz*

*p*

*molto*

*ffz*

*p*

*molto*

*ffz*

*ffz*

*ffz*

*ff*

*ff*

*p*

*molto*

*ff*

*p*

*molto*

*p dim.*

*p dim.*

*p dim.*

*p dim.*

*p*

*molto*

*ff*

*p*

*molto*

*p dim.*

Più lento.

*molto rit.*

*molto rit.*

*p*

*p*

*p*

*p*

*div.*

*molto rit.*

E 13562

Fl. *pp*

Cl. *Imo*

Viol. I. *pp*

Viol. II.

Viola

Vcl.

Fl. *un poco più mosso*

Ob. *mf*

Cl. *Imo*

Fag. *Imo*

Arpa *p*

Viol. I. *pp*

Viol. II. *pp*

Viola *pp*

Vcl. *pp*

*cresc. poco a poco*

*p*

*cresc. poco a poco*

*cresc. poco a poco*

*un poco più mosso*

*mp*

*mp*

*mp*

*mp*

*mp*

*pizz.*

*cresc. poco a poco*

*mp*

The musical score on page 17 is a complex orchestral arrangement. It features a variety of instruments, including strings, woodwinds, and brass. The music is written in a key with one flat (B-flat major or D minor) and is in 4/4 time. The score includes various musical notations such as notes, rests, and dynamic markings. The dynamic markings include *mp* (mezzo-piano), *p* (piano), *Imo* (Imo), *IV* (IV), and *mf* (mezzo-forte). The score is divided into systems, with each system containing multiple staves for different instruments. The music is characterized by a rich texture and a variety of rhythmic patterns.



[illegible]

[illegible]



This musical score page, numbered 21, features a complex arrangement of staves. The top system includes a vocal line with a melodic line and a piano accompaniment. The middle system shows a piano solo with a melodic line and a piano accompaniment. The bottom system features a piano solo with a melodic line and a piano accompaniment. The score is written in a key signature of one flat (B-flat) and a 4/4 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p* (piano). The page is numbered 13562 at the bottom.

This page of a musical score, numbered 22, features a piano and orchestra arrangement. The piano part is written on a grand staff (treble and bass clefs) with a key signature of one flat (B-flat). The orchestral part includes staves for woodwinds (flute, oboe, bassoon), strings (violin I, violin II, viola, cello, double bass), and percussion (timpani, snare drum, cymbals). The score is divided into two systems. The first system shows the piano playing a melodic line with a fermata, while the orchestra provides harmonic support. The second system continues the piano's melodic development, with the orchestra adding more texture. Dynamics such as *p* (piano) and *f* (forte) are indicated. The score is written in a clear, professional notation style.

III.  
*p*

Tr. b.  
*pp*

*simile*

The musical score on page 23 consists of 16 staves. The first five staves are grouped by a brace on the left. The sixth staff begins with the marking 'III.' and 'p'. The seventh staff is empty. The eighth staff begins with 'Tr. b.' and 'pp'. The ninth staff is empty. The tenth and eleventh staves are grouped by a brace. The twelfth staff begins with 'simile'. The thirteenth and fourteenth staves are grouped by a brace. The fifteenth and sixteenth staves are grouped by a brace. The score includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings.

Violin I: *mp*

Violin II: *mp*

Viola: *mp*

Cello/Double Bass: *pp*

13562

G



This is a page of a musical score, likely for a symphony, featuring multiple staves with various instruments. The score includes dynamic markings such as *f*, *mf*, *pp*, and *fz*. A section is marked "Imo". The instruments visible include Flutes (Flgr.), Tuba, and strings. The score is written in a key with one flat (B-flat) and a common time signature. The page number 18562 is visible at the bottom.

Musical score for piano, page 27. The score is written for 16 staves. The first five staves are grouped by a brace on the left. The sixth staff has a first ending bracket labeled "a 2". The seventh and eighth staves are marked *pp*. The ninth staff is marked *pesante*. The tenth and eleventh staves are marked *f*. The twelfth staff is marked *f*. The thirteenth and fourteenth staves are marked *f*. The fifteenth and sixteenth staves are marked *f*. The score includes various musical notations such as notes, rests, and dynamic markings.

28

13562



[illegible]

This page of musical notation, page 30, contains a complex arrangement of music. It features several systems of staves. The top systems consist of individual staves with various melodic lines, some marked with accents and slurs. The middle section includes a grand staff (treble and bass clef) with intricate harmonic and melodic development. The bottom system is another grand staff, showing a dense texture of notes and chords. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings like 'f' (forte). The overall style is that of a classical or romantic-era musical score.

This image shows a page of musical notation, likely a piano score. The notation is arranged in a system of staves. The top staff is a treble clef with a key signature of one sharp (F#). The second staff is a bass clef. The third staff is a treble clef with a key signature of one sharp. The fourth staff is a bass clef. The fifth staff is a treble clef with a key signature of one sharp. The sixth staff is a bass clef. The seventh staff is a treble clef with a key signature of one sharp. The eighth staff is a bass clef. The ninth staff is a treble clef with a key signature of one sharp. The tenth staff is a bass clef. The eleventh staff is a treble clef with a key signature of one sharp. The twelfth staff is a bass clef. The thirteenth staff is a treble clef with a key signature of one sharp. The fourteenth staff is a bass clef. The fifteenth staff is a treble clef with a key signature of one sharp. The sixteenth staff is a bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings like *mf* and *mp*. There are also some markings like *a 2* and *tr*. The page is numbered 1 at the top right.

This page of a musical score, numbered 32, features a piano and orchestra arrangement. The piano part is written for four staves (treble and bass clefs, with grand staff notation). The orchestra part includes staves for woodwinds (flutes, oboes, clarinets, bassoons), strings (violins, violas, cellos, double basses), and percussion. The score is in 2/4 time and contains various musical notations such as notes, rests, dynamics (mp, mf, f), and articulation marks. The piano part shows a melodic line in the right hand and a harmonic accompaniment in the left hand. The orchestra part provides a rich texture with woodwinds and strings playing complementary parts.

This musical score page, numbered 33, contains a complex arrangement of music across 18 staves. The notation includes various musical symbols such as treble and bass clefs, key signatures, time signatures, and dynamic markings. The score is divided into two main systems, each with nine staves. The first system includes a triplet marked 'III' and 'mf' in the fifth staff. The second system features a 'p' (piano) marking in the fifth staff and an 'arco' (arco) marking in the eighth staff. The music is written in a style that suggests a 19th-century composition, with intricate melodic lines and harmonic support. The page number '13562' is printed at the bottom center.

13562

*f cresc. molto*

*f*

*cresc. molto*

*cresc. molto*

*mf*

*mf*

*mf cresc. molto*

*cresc. molto*

*cresc. molto*

*cresc. molto*

13562 *cresc. molto*

Musical score for page 35, featuring multiple staves with various instruments and dynamic markings. The score includes:

- Top section:** Multiple staves with *fff* (fortissimo) markings and triplets.
- Middle section:** Staves with *fff* and *ff molto energico* markings, including a section marked *a 2*.
- Lower section:** Staves for *Timp. fff*, *Tamb. piccolo*, *Piatti*, and *Viol. I.* with *fff* markings.
- Bottom section:** Staves with *fff* markings.

The score is written in a complex, multi-staff format, likely for a large orchestra or ensemble. The dynamic markings *fff* and *ff molto energico* indicate a high level of intensity throughout the piece.

This page of musical notation is for a piano piece, likely a concerto or a large-scale work, given the complexity and the number of staves. The notation is arranged in a system of 16 staves, organized into four groups of four staves each. The first group of four staves (top) features a complex, fast-moving melody in the upper register, characterized by sixteenth and thirty-second notes. The second group of four staves (middle) provides harmonic support with dense chordal textures and arpeggiated figures. The third group of four staves (lower middle) includes a prominent bass line with a strong rhythmic presence, marked with a forte (f) dynamic. The fourth group of four staves (bottom) continues the harmonic and melodic development. The notation is written in a key signature of one sharp (F#) and a time signature of 4/4. The page is numbered 36 at the top left and 18562 at the bottom center.



This page of a musical score, numbered 37, contains a complex arrangement of staves. The top section consists of a grand staff with four treble clefs and two bass clefs, featuring dense, rapid sixteenth-note passages. Below this, there are several staves with more varied rhythmic patterns, including some with accents and slurs. A dynamic marking of *mf molto* appears on a staff with a long note. Further down, a *ff* (fortissimo) marking is present above a staff with a series of sixteenth-note chords. The bottom section of the page includes a grand staff with four staves, continuing the intricate musical texture. The notation is precise, with many accidentals and dynamic markings throughout.

The musical score is a complex arrangement for piano, spanning 12 staves. The key signature is G major (one sharp) and the time signature is 3/4. The tempo marking is "Più mosso." The score is marked with "fff" (fortissimo) throughout. The notation includes various rhythmic patterns, including triplets and sixteenth notes. There are also markings such as "a 2" and "a 3" indicating specific musical techniques or articulations. The score is divided into measures by vertical bar lines, and the staves are grouped by brackets. The overall structure is dense and intricate, typical of a classical piano composition.

K

13562

*molto rit*

39

This musical score page, numbered 39, contains 16 staves of music. The tempo markings alternate between *molto rit.* and *a tempo*. The first system (staves 1-4) begins with *molto rit.* and includes triplets in the third staff. The second system (staves 5-8) continues with *molto rit.* and includes a '2' marking in the fifth staff. The third system (staves 9-12) also features *molto rit.* and includes a '3' marking in the tenth staff. The fourth system (staves 13-16) transitions to *a tempo* and includes a 'tr' marking in the thirteenth staff. The notation includes various musical symbols such as notes, rests, and dynamic markings.

This musical score page, numbered 40, contains two systems of staves. The first system consists of 11 staves, with the first five grouped by a brace on the left. The notation includes various note values, rests, and dynamic markings such as *f* and *a 2*. The second system consists of 7 staves, with the first three grouped by a brace. These staves feature a dense texture of sixteenth-note chords, with the instruction *con sord.* appearing above the first three staves. The score is written in a key with one flat and a common time signature.

Cl. Moderato assai.

Fg. *dim.*

Violino I.

Violino II. *pp*

Viola *pp*

Cello SOLO *pp* *con sord.*

Basso *mf dim. molto e rit.*

Timp. Andante.

Arpa

Viol. I. *div.* *pp* *morendo*

Viol. II. *pp* *morendo*

Viola *pp* *morendo*

Cello *pp* *morendo*

Basso *pp* *morendo*

SOLO *ppp*

# Koncerthaus.

## A. Ouverturen, Konzertstücke, Suiten, Entr'actes, Kvartettstücke etc. etc.

für

grosses oder kleineres Orchester.

(Ausführbar für Streichquartett, Flauto I., Clar I., Tromba 1., 2., u. Trombone III.)

		Mk. Pf.			Mk. Pf.
Nr. 1.	Gade, Niels W. Mariotta, Lustspiel-Ouverture.		Nr. 2.	Gade, Niels W. Nordische Sennfahrt. Lustspiel-Ouverture.	
	Partitur. . . . .	3 >		Partitur. . . . .	3 >
	Stimmen. . . . .	5 >		Stimmen. . . . .	5 >
	Dublirstimmen . . à	> 75		Dublirstimmen . . à	> 75
- 3.	Delbruck, G. Kinder-Träume (Childhood's dreams).		- 4.	Hartmann, Emil. Op. 34. Im Mondschein, Introduction u. Walzer (Valse de Concert).	
	Schlummerlied (Lullaby). Schaukel-pferd (Rocking-horse)			Stimmen. . . . .	4 50
	Stimmen. . . . .	2 >		Dublirstimmen . . à	> 50
	Dublirstimmen . . à	> 50	- 6.	Bimboni, Oreste. Pizzicato, Polka Figurata aus der Opera »La Modella«, für Saiten-instrumente.	
- 5.	Rübner, Cornelius. Op. 10. Valse magique sur le nom de BASCH.			Stimmen. . . . .	1 50
	Stimmen. . . . .	3 >		Dublirstimmen . . à	> 50
	Dublirstimmen . . à	> 50	- 8.	Hartmann, Emil. Op. 39. Tanz-Suite: 1. Bei Tagesanbruch, Polka. 2. Erste Liebe, Walzer. 3. Mit vollen Segeln, Galopp. Stimmen . . . . .	6 >
- 7.	Arditi, Luigi. Geduld! (Se sa-ran rose), Gesangs-Walzer. Arr: v. Komponisten.			Dublirstimmen (Violine 1. 2. Cello u. Bass) à 50 Pf., Viola	> 75
	Stimmen. . . . .	3 >	- 10.	Hartmann, Emil. Berceuse (Wiegenlied) für Saitenin-strumente u. Harfe ad libitum.	
	Dublirstimmen . . à	> 25		Partitur u. Stimmen	2 >
- 9.	Nielsen, Carl. Op. 1. Kleine Suite für Saiteninstrumente (Präludium, Intermezzo, Fi-nale). Partitur u. Stimmen	3 -		Dublirstimmen . . à	> 50
	Dublirstimmen . . à	> 50	- 12.	Dahl, Balduin. Le Toréador. Stimmen. . . . .	2 >
- 11.	Haagensen-Hansen, F. La Gracieuse, Gavotte, instrumen-tirt v. Richard Eilenberg.			Dublirstimmen . . à	> 50
	Stimmen. . . . .	2 >	- 14.	Rung, Fr. „Danse des papillons“ Schmetterlingstanz Entr'acte.	
	Dublirstimmen . . à	> 50		Partitur u. Stimmen	2 >
- 13.	Hartmann, Emil. Op. 45. Dyveke. (Täubchen.) Suite für kleineres Orchester.			Dublirstimmen . . à	> 50
	a. Maifest. b. Der Narr. c. Bauerntanz. d. Dyveke tanzt vor dem Könige . e. Ohne Ruh'. f. Romanze. . . . . g. Volkstanz. . . . . h. Der Abschied . . . . .	2 > 2 > 2 > 1 50 1 50	- 16.	Nielsen Carl. Romance Oeuvr. 2. Pour Violon avec Orchestre par Hans Sitt.	
	Dublirstimmen . . à	> 50		Partitur u. Stimmen	2 50
- 15.	Charles Schuler. Op. 12. Nr. 4. Berceuse. (Wiegenliedchen.) pour instruments à cordes.			Solistimme . . . . .	> 50
	Stimme. . . . .	1 >		Dublirstimmen . . à	> 30
	Dublirstimmen . . à	> 25	- 18.	Møller C. C. Op. 268. Baga-tellen für Saiteninstrumente.	
- 17.	Romberg B. Andante gra-zioso aus dem 2 <sup>ten</sup> Concert für Violoncell. Neu instru-mentirt von L. Hegyesi.			Partitur u. Stimmen	2 >
	Partitur u. Stimmen	3 50		Dublirstimmen . . à	> 50
	Solistimme . . . . .	> 50	- 20.	G. C. Bohlmann. Ouverture-Improptu.	
	Dublirstimmen . . à	> 50		Partitur u. Stimmen	2 >
- 19.	Rübner Cornelius. Op. 1. Rosaline. Nocturno.			Dublirstimmen . . à	> 50
	Stimmen. . . . .	2 50	- 21.	J. F. Wagner. Op. 313. Orientalische Patrouille, Cha-racterstück in Marschform. .	2 >
	Dublirstimmen . . à	> 50		Dublirstimmen . . à	> 50
- 23.	Kuhlau, Fr. Op. 100. Erlen-hügel (Elverhøi) Ouverture		- 22.	Johan Bartholdy. Op. 30. Strophe für Streichorchester u. Pianoforte (mit Orgelharmo-nium u. Harfe ad libitum).	
	Stimmen . . . . .	6 >		Partitur u. Stimmen	3 50
	Dublirstimmen (Viol. 1. 2. u. Viola) à 75 Pf., Cello u. Bass à	1 >	- 24.	Eggers Les Cloches de Copen-hague, Gavotte pour Orchestre.	
				Partitur u. Stimmen.	2 >
				Dublirstimmen . . . à	> 50

Wird fortgesetzt.

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## JOHAN HALVORSEN.

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KOPENHAGEN & LEIPZIG.

WILHELM HANSEN, MUSIK-VERLAG.

**Kongen. II. Der König.**  
**Hyrdepigernes Dans. 3/2 Tanz der Hirtenmädchen.**

Allegretto. Johan Halvorsen.

Flauti. %

Oboi. *p*

Clarineti in A.

Fagotti.

Triangolo. *p*

Violino I. *p*

Violino II. *p*  
*p spicc. sempre*

Viola. *p*  
*p spicc. sempre*

Violoncello. *pp*  
*p*

Basso. *p*  
*pizz.*



Ob.

Fag.

Viol. I.

Viol. II.

Viola

Vel.

Bas.

Imo

Triang.

pp

pp

pp

pp

pp

pp

A

First system of musical notation (measures 1-5). The score is for a string quartet in D major. It features complex rhythmic patterns with many sixteenth and thirty-second notes. Dynamics include *f*, *p*, *pp*, and *pizz.* (pizzicato). A section marked **A** begins at measure 2.

Second system of musical notation (measures 6-10). The score continues the complex rhythmic patterns from the first system. Dynamics include *f*, *p*, and *ppp*. A section marked **A** begins at measure 6.

Section B

Measures 1-4 of Section B. The music is in D major (two sharps). The first two measures are marked *f* (forte). The last two measures are marked *p* (piano). The third measure has a *mp* (mezzo-piano) marking. The fourth measure has a *mf* (mezzo-forte) marking. The string quartet consists of two violins, two violas, and two cellos. The first violin part has a *arco* marking in measure 1. The second violin part has a *arco* marking in measure 1. The viola part has a *pizz.* (pizzicato) marking in measure 1. The cello part has a *f* marking in measure 1. The double bass part has a *f* marking in measure 1. The first measure of the second system has a *mp* marking. The second measure of the second system has a *mf* marking. The third measure of the second system has a *poco ritard.* marking. The fourth measure of the second system has a *Fine.* marking.

Section B

Measures 5-8 of Section B. The music is in D major (two sharps). The first two measures are marked *mf* (mezzo-forte). The last two measures are marked *poco ritard.* (poco ritardando). The string quartet consists of two violins, two violas, and two cellos. The first violin part has a *mf* marking in measure 5. The second violin part has a *mf* marking in measure 5. The viola part has a *mf* marking in measure 5. The cello part has a *mf* marking in measure 5. The double bass part has a *mf* marking in measure 5. The first measure of the second system has a *pp* (pianissimo) marking. The second measure of the second system has a *poco ritard.* marking. The third measure of the second system has a *poco ritard.* marking. The fourth measure of the second system has a *Fine.* marking.

Ob. Imo

pp

Cl. Imo

pp

p

pp

pp

pp

arco

pp

The first system of the musical score, measures 1-6. It features a woodwind section with Oboe (Ob. Imo) and Clarinet (Cl. Imo) parts, and a string section. The Oboe and Clarinet parts are marked *pp* (pianissimo). The string section includes a part marked *p* (piano) and another marked *pp* (pianissimo) with the instruction *arco* (arco). The music is in 2/4 time and the key signature has two sharps (F# and C#).

The second system of the musical score, measures 7-12. It continues the woodwind and string parts. The Oboe and Clarinet parts are marked *mf* (mezzo-forte) in measures 9-12. The string section includes a part marked *mf* (mezzo-forte) and another marked *pizz.* (pizzicato) in measure 9, and *p* (piano) in measures 10-12. The music is in 2/4 time and the key signature has two sharps (F# and C#).

7

C<sup>a</sup> 2

Ob. *mf*

Cl. *mf*

Tring. *mf*

*mf* *sempre* arco

pizz.

0

*D.S. al Fine.*

*D.S. al Fine.*

# Koncerthaus.

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für

grosses oder kleineres Orchester.

(Ausführbar für Streichquartett, Flauto. I., Clar. I., Tromba 1., 2., u. Trombone III.)

		Mk.	Pf.			Mk.	Pf.
Nr. 1.	Gade, Niels W. Mariotta, Lustspiel-Ouverture.			Nr. 2.	Gade, Niels W. Nordische Sennfahrt. Lustspiel-Ouverture.		
	Partitur. . . . .	3	»		Partitur. . . . .	3	»
	Stimmen. . . . .	5	»		Stimmen. . . . .	5	»
	Dublirstimmen . . . à	»	75		Dublirstimmen . . . à	»	75
- 3.	Delbruck, G. Kinder-Träume (Childhood's dreams). Schummerlied (Lullaby). Schaukel-pferd (Rocking-horse)			- 4.	Hartmann, Emil. Op. 34. Im Mondschein, Introduction u. Walzer (Valse de Concert).		
	Stimmen. . . . .	2	»		Stimmen. . . . .	4	50
	Dublirstimmen . . . à	»	50		Dublirstimmen . . . à	»	50
- 5.	Rübner, Cornelius. Op. 10. Valse magique sur le nom de BASCH.			- 6.	Bimboni, Oreste. Pizzicato, Polka Figurata aus der Opera »La Modella«, für Saiten-instrumente.		
	Stimmen. . . . .	3	»		Stimmen. . . . .	1	50
	Dublirstimmen . . . à	»	50		Dublirstimmen . . . à	»	50
- 7.	Arditi, Luigi. Geduld! (Se sa-ran rose), Gesangs-Walzer. Arr: v. Komponisten.			- 8.	Hartmann, Emil. Op. 39. Tanz-Suite: 1. Bei Tagesanbruch, Polka. 2. Erste Liebe, Wal-zer. 3. Mit vollen Segeln, Galopp. Stimmen . . . . .	6	»
	Stimmen. . . . .	3	»		Dublirstimmen (Violine 1. 2. Cello u. Bass) à 50 Pf., Viola	»	75
	Dublirstimmen . . . à	»	25	- 10.	Hartmann, Emil. Berceuse (Wiegenlied) für Saiteninstru-mente u. Harfe ad libitum.		
- 9.	Nielsen, Carl. Op. 1. Kleine Suite für Saiteninstrumente (Präludium, Intermezzo, Fi-nale). Partitur u. Stimmen	3	-		Partitur u. Stimmen	2	»
	Dublirstimmen . . . à	»	50		Dublirstimmen . . . à	»	50
- 11.	Haagensen-Hansen, F. La Gracieuse, Gavotte, instrumen-tirt v. Richard Eilenberg.			- 12.	Dahl, Balduin. Le Toréador.		
	Stimmen. . . . .	2	»		Stimmen. . . . .	2	»
	Dublirstimmen . . . à	»	50		Dublirstimmen . . . à	»	50
- 13.	Hartmann, Emil. Op. 45. Dyveke. (Täubchen) Suite für kleineres Orchester.			- 14.	Rung, Fr. „Danse des papillons“ Schmetterlingstanz Entr'acte.		
	a. Maifest. b. Der Narr. c. Bauern-tanz. d. Dyveke tanzt vor dem Könige . e. Ohne Ruh'. f. Romanze. . . . . g. Volkstanz. . . . . h. Der Abschied . . . . .	2	»		Partitur u. Stimmen	2	»
	Dublirstimmen . . . à	»	50		Dublirstimmen . . . à	»	50
- 15.	Charles Schuler. Op. 12. Nr. 4. Berceuse. (Wiegenliedchen.) pour instruments à cordes.			- 16.	Nielsen Carl. Romance Oeuvr. 2. Pour Violon avec Orchestre par Hans Sitt.		
	Stimme. . . . .	1	»		Partitur u. Stimmen	2	50
	Dublirstimmen . . . à	»	25		Solostimme . . . . .	»	50
- 17.	Romberg B Andante gra-zioso aus dem 2 <sup>ten</sup> Concert für Violoncell. Neu instru-mentirt von L. Hegyesi.				Dublirstimmen . . . à	»	30
	Partitur u. Stimmen	3	50	- 18.	Møller C. C. Op. 268. Baga-tellen für Saiteninstrumente.		
	Solostimme . . . . .	»	50		Partitur u. Stimmen	2	»
	Dublirstimmen . . . à	»	50		Dublirstimmen . . . à	»	50
- 19.	Rübner Cornelius. Op. 1. Rosaline. Nocturno.			- 20.	G. C. Bohlmann. Ouverture-Improptu.		
	Stimmen. . . . .	2	50		Partitur u. Stimmen	2	»
	Dublirstimmen . . . à	»	50		Dublirstimmen . . . à	»	50
- 23.	Kuhlau, Fr. Op. 100. Erlen-hügel (Elverhøi) Ouverture			- 21.	J. F. Wagner. Op. 313. Orientalische Patrouille, Cha-racterstück in Marschform. .	2	»
	Stimmen . . . . .	6	»		Dublirstimmen . . . à	»	50
	Dublirstimmen (Viol. 1. 2. u. Viola) à 75 Pf., Cello u Bass à	1	»	- 22.	Johan Bartholdy. Op. 30. Strophe für Streichorchester u. Pianoforte (mit Orgelharmo-nium u. Harfe ad libitum).		
					Partitur u. Stimmen	3	50
				- 24.	Eggers Les Cloches de Copen-hague, Gavotte pour Orchestre.		
					Partitur u. Stimmen.	2	»
					Dublirstimmen . . . à	»	50

Wird fortgesetzt.

WILHELM HANSEN, EDITION.

# DRAMATISCHE SUITEN

FÜR  
ORCHESTER

VON

## JOHAN HALVORSEN.

1<sup>ste</sup> Suite.

Opus 18.

### Tordenskjold.

Drei Stücke aus der Musik zu J. B. Bull's historischem Schauspiel »Tordenskjold«.

- I. Rigaudon.
- II. Krigsmarsch — Kriegsmarsch.
- III. Sørgemarsch — Trauermarsch.

Partitur. — Stimmen.

2<sup>te</sup> Suite.

Opus 17.

### Gurre.

Fünf Stücke aus der Musik zu Holger Drachmann's »Gurre«.

- I. Aftenlandskab -- Abendlandschaft.
- Ia. Første Møde — Erste Begegnung.
- II. Sommernatsbryllup — Sommernachtshochzeit.
- IIa. Introduction & Serenade.
- III. Ve, Kong Volmer! — Weh, König Volmer (Marcia funebre).

Partitur. — Stimmen.

3<sup>te</sup> Suite.

Opus 19.

### Kongen — Der König.

Drei Stücke aus der Musik zu Bjørnstjerne Bjørnson's Drama »Der König«.

- I. Symphonisk Intermezzo — Symphonisches Intermezzo.
- II. Hyrdepigernes Dans — Tanz der Hirtenmädchen.
- III. Elegi — Elegie.

Partitur. — Stimmen.

EIGENTHUM DES VERLEGERS FÜR ALLE LÄNDER.

KOPENHAGEN & LEIPZIG.

WILHELM HANSEN, MUSIK-VERLAG.





## Kongen.

## III.

## Der König.

Elegi. *2/4*

Elegie.

Andante con moto.

Johan Halvorsen.

Flauto I.

Flauto II.

Oboi.

Clarineti in A.

Fagotti.

I. II.  
Corno in F

III. IV.

Arpa.

Violino I.

Violino II.

Viola.

Violoncello.

Basso.

Fl.I.

Fl.II.

Arpa

Oboi

Arpa

**A** *poco animato*

*mf*

*poco animato*

**A** *poco animato*



This musical score page contains measures 13 through 16. It features a piano part with multiple staves and an orchestral part with woodwinds and strings. The piano part includes complex rhythmic patterns with many sixteenth and thirty-second notes, often beamed together. The orchestral part includes woodwinds (flutes, oboes, bassoons) and strings (violins, violas, cellos, double basses). The score includes various musical markings such as *poco rit.*, *più lento*, *p*, *f*, *pp*, and *III*. There are also dynamic markings like *p* and *pp* throughout the piece.

*accel. e molto cresc.*

The musical score on page 8 is a complex orchestral and piano arrangement. It consists of 14 staves. The top four staves (1-4) are for the woodwinds, with various dynamics including *f*, *dim.*, and *molto f*. The next four staves (5-8) are for the strings, with dynamics like *molto f*, *f*, and *dim.*. The bottom four staves (9-12) are for the piano, with dynamics like *p*, *molto cresc.*, *f*, and *dim.*. The final two staves (13-14) are for the percussion, with dynamics like *f* and *pizz.*. The score is marked with *accel. e molto cresc.* at the top and bottom. The tempo is indicated by the *molto* markings. The dynamics range from *p* (piano) to *f* (forte). The articulation includes *pizz.* (pizzicato) and *dim.* (diminuendo). The score is written in a key with one flat (B-flat) and a 2/4 time signature.

*accel. e molto cresc.*

*a tempo*

*e rit.*

*e rit.*

*e rit.*

*p*

*p*

*pp*

*3*

*a tempo*

*e rit.*

*e rit.*

*e rit.*

*e rit.*

*p*

*p*

*p*

*arco*

*p*

*a tempo*

C

*molto tranquillo*

*pp possibile*

*pp possibile*

*a2*

*pp possibile*

*a2*

*ppp*

*a2*

*ppp*

*molto tranquillo*

*pp*

*pp*

*pp*

*ppp molto tranquillo*

C



Musical score for a piano and orchestra, page 11. The score is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It consists of 11 staves. The first five staves are for the piano, and the remaining six are for the orchestra. The piano part features complex, flowing lines with many slurs and ties. The orchestra part includes woodwinds, strings, and percussion, with various rhythmic patterns and dynamic markings.

Key markings and dynamics include:
 

- f impetuoso* (forte, impetuous) appearing multiple times.
- p* (piano) appearing multiple times.
- a2* (second octave) appearing in the upper staves.
- pizz.* (pizzicato) appearing in the lower staves.
- f* (forte) appearing in the lower staves.

*più tranquillo* **D** *accel.*

*più f impetuoso*

*più f*

*più tranquillo* *p* *molto* *più f impetuoso* *molto*

*più f* *f*

*più f*

*più tranquillo* *accel.* *più f*

*molto* *f*

*molto* *f*

*p* *f* *arco*

*più tranquillo* **D** *f*

13563

This image shows a page of musical notation, likely for a string quartet or a similar ensemble. The music is written in G major, indicated by the key signature of one sharp (F#). The notation is spread across 14 staves, with some staves grouped by brackets. The music features a variety of note values, including eighth and sixteenth notes, as well as rests. Dynamic markings such as 'rit.' (ritardando) and 'pizz.' (pizzicato) are present. The page is numbered '497' at the bottom center.

*a tempo*

*p*

*espress.*

*a tempo.*

*espress.*

*p*

*arco*

*a tempo*

*pp*

This musical score page, numbered 15, features a piano and orchestra arrangement. The piano part is written for four staves (treble and bass clefs), while the orchestra part consists of five staves (three woodwinds and two strings). The music is in 4/4 time and begins with a key signature of one flat (B-flat). The piano part includes several measures with triplets and a 'div.' (divisi) marking. The orchestra part features woodwinds and strings, with the strings playing a rhythmic pattern. The score is marked with 'mp' (mezzo-piano) throughout. The page is numbered '15' in the top right corner and '13563' at the bottom center.



This musical score page, numbered 17, contains a complex arrangement for piano and voice. The piano part is written across ten staves, with the upper five staves (treble clef) and lower five staves (bass clef) grouped by a brace. The voice part is written on a single staff in the upper right. The score includes various musical notations: triplets (marked with '3'), slurs, and dynamic markings such as *fp* (fortissimo piano) and *f* (forte). A large 'F' is positioned at the top center, and another 'F' is at the bottom center. The page number '17' is in the top right corner.

*p*  
*pp*  
*pp*  
*pp*  
*mf*  
*p*  
*pp*  
*mf*  
*p*  
*pp*  
*mf*  
*p*  
*pp*  
*mf*  
*p*  
*pp*



Fl.I.

Ob.

Cl.

Arpa

Viol.I.

Viol.II. *ppp* *3*

Viola *ppp*

Cello *ppp* *3*

*ppp*

(gedämpft)  
con sord.

Cor. I. *pp*

*ppdim.*

*dim.*

*dim.*

*dim.*

*dim.*

Bassi *ppp*

*ppp*

*pppp*

*pppp*

*pppp*

13563

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(Ausführbar für Streichquartett, Flauto. I., Clar. I., Tromba 1., 2., u. Trombone III.)

		Mk. Pf.			Mk. Pf.
Nr. 1.	Gade, Niels W. Mariotta, Lustspiel-Ouverture.		Nr. 2.	Gade, Niels W. Nordische Sennfahrt. Lustspiel-Ouverture.	
	Partitur . . . . .	3 >		Partitur . . . . .	3 >
	Stimmen . . . . .	5 >		Stimmen . . . . .	5 >
	Dublirstimmen . . à	> 75		Dublirstimmen . . à	> 75
- 3.	Delbruck, G. Kinder-Träume (Childhood's dreams). Schummerlied (Lullaby). Schaukelpferd (Rocking-horse)		- 4.	Hartmann, Emil. Op. 34. Im Mondschein, Introduction u. Walzer (Valse de Concert).	
	Stimmen . . . . .	2 >		Stimmen . . . . .	4 50
	Dublirstimmen . . à	> 50		Dublirstimmen . . à	> 50
- 5.	Rübner, Cornelius. Op. 10. Valse magique sur le nom de BASCH.		- 6.	Bimboni, Oreste. Pizzicato, Polka Figurata aus der Opera »La Modella«, für Saiteninstrumente.	
	Stimmen . . . . .	3 >		Stimmen . . . . .	1 50
	Dublirstimmen . . à	> 50		Dublirstimmen . . à	> 50
- 7.	Arditi, Luigi. Geduld! (Se saran rose), Gesangs-Walzer. Arr: v. Komponisten.		- 8.	Hartmann, Emil. Op. 39. Tanz-Suite: 1. Bei Tagesanbruch, Polka. 2. Erste Liebe, Walzer. 3. Mit vollen Segeln, Galopp. Stimmen . . . . .	6 >
	Stimmen . . . . .	3 >		Dublirstimmen (Violine 1. 2. Cello u. Bass) à 50 Pf., Viola	> 75
	Dublirstimmen . . à	> 25	- 10.	Hartmann, Emil. Berceuse (Wiegenlied) für Saiteninstrumente u. Harfe ad libitum.	
- 9.	Nielsen, Carl. Op. 1. Kleine Suite für Saiteninstrumente (Präludium, Intermezzo, Finales). Partitur u. Stimmen	3 -		Partitur u. Stimmen	2 >
	Dublirstimmen . . à	> 50		Dublirstimmen . . à	> 50
- 11.	Haagensen-Hansen, F. La Gracieuse, Gavotte, instrumentirt v. Richard Eilenberg.		- 12.	Dahl, Balduin. Le Toréador.	
	Stimmen . . . . .	2 >		Stimmen . . . . .	2 >
	Dublirstimmen . . à	> 50		Dublirstimmen . . à	> 50
- 13.	Hartmann, Emil. Op. 45. Dyveke. (Täubchen) Suite für kleineres Orchester.		- 14.	Rung, Fr. „Danse des papillons“ Schmetterlingstanz Entr'acte.	
	a. Maifest. b. Der Narr. c. Bauerntanz.	2 >		Partitur u. Stimmen	2 >
	d. Dyveke tanzt vor dem Könige .	2 >		Dublirstimmen . . à	> 50
	e. Ohne Ruh'. f. Romanze. . . . .	2 >	- 16.	Nielsen Carl. Romance Oeuvr. 2. Pour Violon avec Orchestre par Hans Sitt.	
	g. Volkstanz. . . . .	1 50		Partitur u. Stimmen	2 50
	h. Der Abschied . . . . .	1 50		Solistimme . . . . .	> 50
	Dublirstimmen . . à	> 50		Dublirstimmen . . à	> 30
- 15.	Charles Schuler. Op. 12. Nr. 4. Berceuse. (Wiegenliedchen.) pour instruments à cordes.		- 18.	Møller C. C. Op. 268. Bagatellen für Saiteninstrumente.	
	Stimme . . . . .	1 >		Partitur u. Stimmen	2 >
	Dublirstimmen . . à	> 25		Dublirstimmen . . à	> 50
- 17.	Romberg B. Andante grazioso aus dem 2 <sup>ten</sup> Concert für Violoncell. Neu instrumentirt von L. Hegyesi.		- 20.	G. C. Bohlmann. Ouverture-Impromptu.	
	Partitur u. Stimmen	3 50		Partitur u. Stimmen	2 >
	Solistimme . . . . .	> 50		Dublirstimmen . . à	> 50
	Dublirstimmen . . à	> 50	- 21.	J. F. Wagner. Op. 313. Orientalische Patrouille, Characterstück in Marschform. .	2 >
- 19.	Rübner Cornelius. Op. 1. Rosaline. Nocturno.			Dublirstimmen . . à	> 50
	Stimmen . . . . .	2 50	- 22.	Johan Bartholdy. Op. 30. Strophe für Streichorchester u. Pianoforte (mit Orgelharmonium u. Harfe ad libitum).	
	Dublirstimmen . . à	> 50		Partitur u. Stimmen	3 50
- 23.	Kuhlau, Fr. Op. 100. Erlenhügel (Elverhøi) Ouverture		- 24.	Eggers Les Cloches de Copenhague, Gavotte pour Orchestre.	
	Stimmen . . . . .	6 >		Partitur u. Stimmen	2 >
	Dublirstimmen (Viol. 1. 2. u. Viola) à 75 Pf., Cello u. Bass à	1 >		Dublirstimmen . . . à	> 50

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